

Cliff Richard

PRIVATE COLLECTION

<i>SOME PEOPLE</i>	2
<i>WIRED FOR SOUND</i>	7
<i>ALL I ASK OF YOU</i>	10
<i>CARRIE</i>	14
<i>REMEMBER ME</i>	19
<i>TRUE LOVE WAYS</i>	24
<i>DREAMIN'</i>	26
<i>GREEN LIGHT</i>	29
<i>SHE MEANS NOTHING TO ME</i>	32
<i>HEART USER</i>	38
<i>A LITTLE IN LOVE</i>	42
<i>DADDY'S HOME</i>	35
<i>WE DON'T TALK ANYMORE</i>	46
<i>NEVER SAY DIE</i>	49
<i>THE ONLY WAY OUT</i>	54
<i>SUDDENLY</i>	60
<i>SLOW RIVER</i>	64
<i>PLEASE DON'T FALL IN LOVE</i>	68
<i>LITTLE TOWN</i>	57
<i>MY PRETTY ONE</i>	72
<i>OCEAN DEEP</i>	77
<i>SHE'S SO BEAUTIFUL</i>	82
<i>TWO HEARTS</i>	87
<i>MISTLETOE AND WINE</i>	92

Edited by PETER FOSS

FIRST PUBLISHED 1989

© INTERNATIONAL MUSIC PUBLICATIONS / WISE PUBLICATIONS

International Music Publications
Southend Road, Woodford Green
Essex IG8 8HN, England

Music Sales Ltd
8/9 Frith Street
London W1V 5TZ

Photocopying of this copyright material is illegal

SOME PEOPLE

Words and Music
by ALAN TARNEY

F



1. Some peo - ple they tease one an - oth - er take

Bbmaj7 F

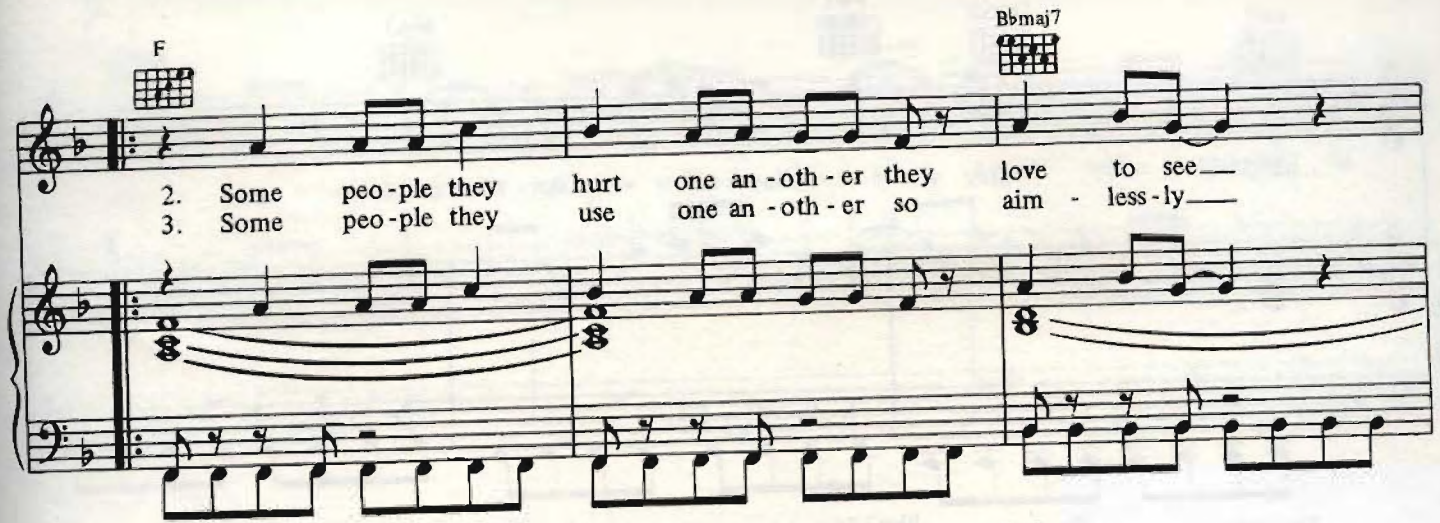
pride in them-selves keep - ing the oth - er one down well I'm

Dm7 Gm7 Gm7/C

not like that at all.

F  Bbmaj7 





2. Some peo-ple they hurt one an-oth-er they love to see—
 3. Some peo-ple they use one an-oth-er so aim - less-ly—



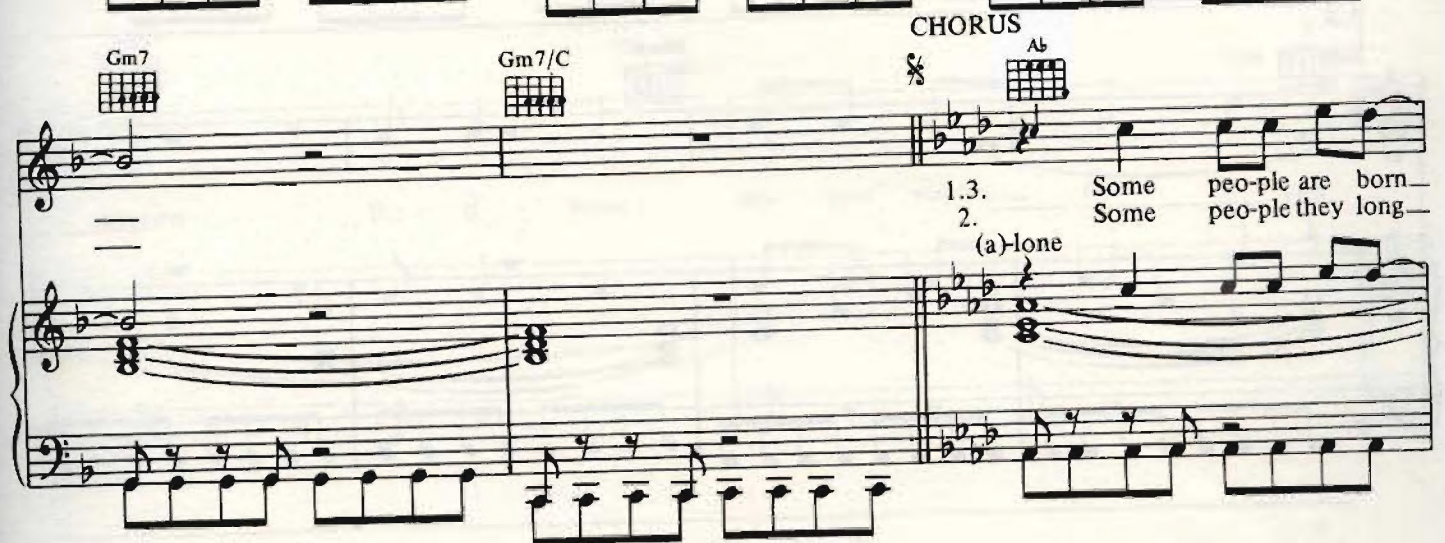
F  Dm7 

hurt in the oth-er one's eyes well I'm not like that at all—
 not like lov-ers do well I'm not not like that at all—



Gm7  Gm7/C  CHORUS  Ab 

1.3. Some peo-ple are born—
 2. Some peo-ple they long—
 (a)-lone



Dbmaj7 

for each oth-er they love to walk — hold - ing the oth-er - one's —
 for each oth-er they love to talk —



Hand they al - ways un - der - stand —

some_ peo - ple cry — some peo-ple know —

why. (Oh —

(Ah — Ah —)

To Coda

Chord diagrams shown: Cm7, Fm7, Bbm7, Bbm7/Db, Eb, F, Bbmaj7.

F Bbmaj7

why with a word un - spo - ken with a voice un - heard when a thought is

F

bro - ken by a ten - der word when a heart is moved when a heart is

Bbmaj7 D. al Coda

thrown the si - lence tells you you're not a -

♠ CODA Ab

Some peo - ple are born for each oth - er they

1. $\text{D}\flat\text{maj}7$ $\text{A}\flat$

love to walk — hold - ing the oth - er one. — Some peo - ple they long —

$\text{D}\flat\text{maj}7$

— for each oth - er — they love to talk — hold - ing the oth - er one. —

2. F $\text{B}\flat\text{maj}7$

— Hold - ing the oth - er one. —

F $\text{B}\flat\text{maj}7$

— Hold - ing each - oth - er.

WIRED FOR SOUND

Words and Music by
B A ROBERTSON and ALAN TARNEY

Moderately

Ab

I like
I was

Gb/Ab

small speak - ers, I like tall speak - ers. If they've
small boy who don't like his toys I could not

Verses Ab

mus - ic they're wir - ed for sound. Walk - ing a - round with a head -
wait to get wir - ed for sound. In - to the car, go to work.

ful of mu - sic, cas - sette in my pock - et, and I'm gon - na use it
and I'm cruis - in' I nev - er think that I'll blow all my fus - es
me she loved me, I said you love me, then love means you must like
on a stand - by, I am a girl who de - mands that her love is

ster- e - o - flows -
 traf- fic like
 am- pli - fied -

out in the streets, you know.
 in - to the break - fast show.
 my mu - sic is dy - na - mite.
 switch - ing to ov - er - drive."

Oh _____ wo -

Chords: Gb, Fm, Eb

_____ wo wo _____

(Last time) She said

Oh oh

Chords: Eb/Db, Cm, Bbm

1-3 2-4







oh. Pow - er _____ from the _____ nee - dle _____ to the _____

Chorus Ab




Chords: Ab, Ab/C, Eb/Db, Db, Cm/Db, Db

plas - tic A. M. _____ F. M. _____ I feel _____ so ec - sta - tic

Chords: Cm/Db, Db, Ab, Ab/C, Eb/Db, Db, Cm/Db, Db, Cm/Db, Db










now, it's mus - ic I've found and I'm wir - ed for



sound.

To Coda  *D.S. (with repeat) al Coda*

 *CODA* 



I like small speak - ers, I like tall speak - ers.

If they've mus - ic they're wir - ed for sound.

(Repeat to Fade)

ALL TASK OF YOU

Music by ANDREW LLOYD WEBBER
Words by CHARLES HART
Additional Words by RICHARD STILGOE

Moderately slow




(a tempo)

CLIFF No more talk of dark - ness, for - get these wide eyed fears; I'm
you.)
CLIFF Let me be your shel - ter, let me be your light; you're



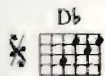
here, safe noth - ing can harm you, my words will warm and calm you.
no - one will find you, your fears are far be - hind you.



Let me be your free - dom, let day - light dry your tears; I'm
SARAH All I want is free - dom, a world with no more night; and



here, with you, be - side you, to guard you and to guide you.
you al - ways be - side me, to hold me and to hide me. CLIFF Then



SARAH Say you love me ev - 'ry wak - ing mo - ment,
say you'll share with me one love, one life - time,
SARAH Say you'll share with me one love, one life - time,
(you.)

D \flat /F B \flat m7 E \flat m7 /A \flat D \flat B \flat m7

turn my head with talk of summer-time...
 let me lead you from your so - li - tude...
 BOTH say the word and I will fol-low you...

Say you need me with you
 Say you want me with you
 Share each day with me, each

E \flat m7 A \flat 1. D \flat /F G \flat D \flat /A \flat

To Coda *rubato*

now and al - ways, pro-mise me — that all you say is true,
 here be - side you,
 night, each morn-ing,

E \flat m7/A \flat A \flat 6 E \flat m7/A \flat 2. D \flat /F G \flat D \flat /A \flat

rall.

that's all I ask of an - y - where — you go, let me go too, —

Ebm7/Ab

Ab6

Ebm7/Ab

CODA

Ab6

Ebm7/Ab

Ab6

that's all I ask of

rall.
SARAH say you love me;
CLIFF You know I do;

Ebm7/Ab

Ab6

Ebm7/Ab

Db

Bbm7

Ebm7

Ab

Db/F

Bbm7

a tempo

BOTH Love me, that's all I ask of you.

Ebm7

/Ab

Db

Bbm7

Ebm7

Ab

Db/F

Gb

Db/Ab

Ebm7/Ab

Ab6

Ebm7/Ab

Db

molto rall.

Love me, that's all I ask of you.

Words and Music by
TERRY BRITTEN and BRIAN ROBERTSON

Moderately

D7sus D D7sus D

Sor-ry to dis-turb you But I was in the neigh-bour-hood

C/D D C/D D

a-bout a friend. I've her pic-ture could you take a look?

F F/E D(no 3rd) C D(no 3rd) F D/A D

Oh, I ap-pre-ci-ate you're bu-sy and time's not your own.

C/D D C/D D

Yeah, may-be it would be bet - ter if I tel - e - phoned. Car - rie does - n't

F F/E D(no 3rd) C D(no 3rd) C

live here an - y - more. — Car - rie used to room on the sec - ond floor. —
You could al - ways ask at the corn - er store

Dm C Dm C Dm C Bbmaj7

1.
— Sor - ry that she left no for - ward - ing ad - dress that was known to me —
Car - rie had a

C Ebmaj9 Fmaj9 Bb/C C/D C/A

2.
Car - rie does - n't date with her own kind of fate, It's plain to see..

Dm C Dm C Ebmaj9 Fmaj7 Bb/C C/D Db/E

D7sus D D7sus D

An-oth - er miss - ing per - son, One of ma - ny, we as - sume. —

C/D D C/D D F

The young wear their free - dom like cheap per - fume.

F/E D(no 3rd) C Dm

(It's use - less in - for - ma - tion) Re - turn - ing my call. — (To help the sit - u -

C Bbmaj7 C

a - tion) They've noth-ing at all. — You're just an - oth - er mes-sage on a pay phone

Bbmaj7 Am Bb C

wall. — Car-rie does - n't live here an - y - more. — Car - rie used to room on the sec-ond floor. —

Λ Λ Λ Dm C Dm C Dm C Dm C Bbmaj7

— Sor - ry that she left no for - ward-ing ad - dress that was known to me. —

C Ebmaj9 Fmaj9 Bb/C C/D C/A

Dm C Dm Dm/C Dm

B♭maj7 Csus C E♭ F A♭ B♭

Car - rie does - n't live here an - y - more.

Dm Am Dm C Dm C Dm

Car - rie used to room on the sec - ond floor. — Sor - ry that she

C Dm C B♭maj7 C

left no for - ward - ing ad - dress. It's a mys - ter - y. —

E♭maj9 Fmaj9 B♭/C C/D E♭maj7 Dm

REMEMBER ME

Words and Music
by ALAN TARNEY

Moderately, with a strong beat

The first system of musical notation for 'Remember Me' is in 4/4 time. It features a piano accompaniment with a steady eighth-note bass line and a treble line with chords and moving lines. Above the staff, four guitar chord diagrams are provided: G (first fret, low E), Cm (first fret, C), G (first fret, low E), and Cm (first fret, C).

The second system of musical notation continues the piano accompaniment. It includes five guitar chord diagrams: G (first fret, low E), Cm (first fret, C), G (first fret, low E), Cm (first fret, C), and G (first fret, low E). The lyrics 'Late - ly' are written below the staff.

The third system of musical notation continues the piano accompaniment. It includes five guitar chord diagrams: G (first fret, low E), Cm (first fret, C), G (first fret, low E), Cm (first fret, C), and G (first fret, low E). The lyrics 'Late - ly' are written below the staff.

The fourth system of musical notation continues the piano accompaniment. It includes four guitar chord diagrams: Cm (first fret, C), G (first fret, low E), Cm (first fret, C), and G (first fret, low E). The lyrics 'all you can feel is the rain fall—in'. May - be' are written below the staff.

The fifth system of musical notation continues the piano accompaniment. It includes four guitar chord diagrams: Cm (first fret, C), G (first fret, low E), Cm (first fret, C), and G (first fret, low E). The lyrics 'all you can feel is the rain fall—in'. May - be' are written below the staff.

you feel this world is to blame, You've been cry in'.

On - ly, on - ly in-side will you know, But still you won- der

some- times Where can, where can you go?—

Re-mem-ber me, oh, when you feel this way—

And you need some -one to lean-on. Ev-er too far a - way,-
And if you'reever Re-

Musical notation for piano accompaniment, featuring a bass line and a treble line with chords.

G C To Coda C D
I am the one, I am the one. Re - mem-ber me, - I
mem-ber me Re - mem-ber me

Musical notation for piano accompaniment, featuring a bass line and a treble line with chords.

C D G C D
am the one— who sees in your eyes.— Re - mem-ber me, - I

Musical notation for piano accompaniment, featuring a bass line and a treble line with chords.

C D G
am the one— who sees in your eyes.—

Musical notation for piano accompaniment, featuring a bass line and a treble line with chords.

Re-mem-ber me, I am your guard-ian an- gel And I'll nev- er

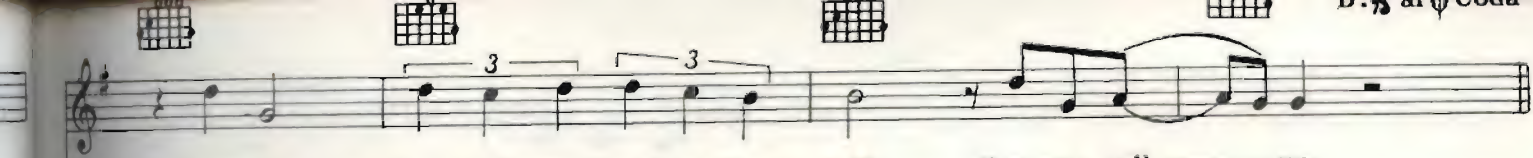
let you fall. — And if you're ev-er, ev- er in fear or dan- ger,

mem-ber me I am the one; Re - mem-ber me I am the one who — will turn,

turn all your dark-ness to light, In the morn- in'.

The musical score is written for guitar and voice. It features a key signature of one sharp (F#) and a common time signature (C). The guitar part includes several chord diagrams: D (first system), C (first system), C (second system), D (second system), G (third system), C (third system), G (third system), Cm (fourth system), G (fourth system), and Cm (fourth system). The voice part includes lyrics and musical notation with triplets and slurs. The score is divided into four systems, each with a guitar staff and a voice staff. The guitar staff includes a bass line and a treble line. The voice staff includes a treble line with lyrics and a bass line.

3 3



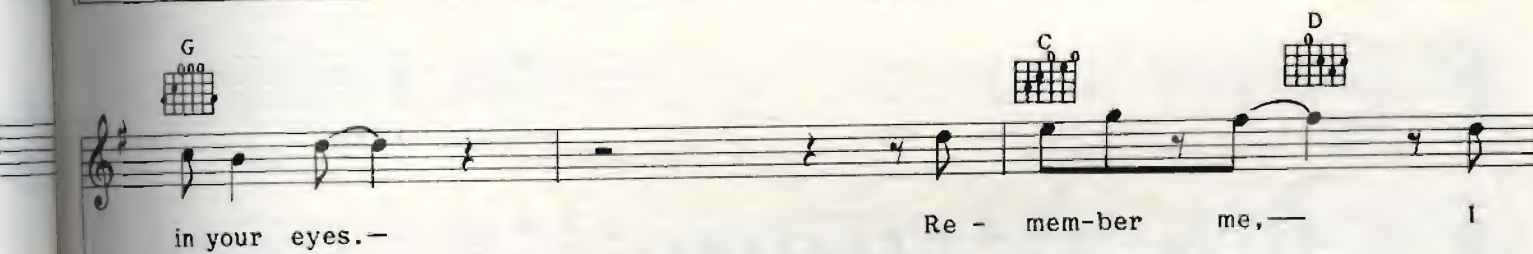

You learn when you're too hard on your - self, You can call — me.



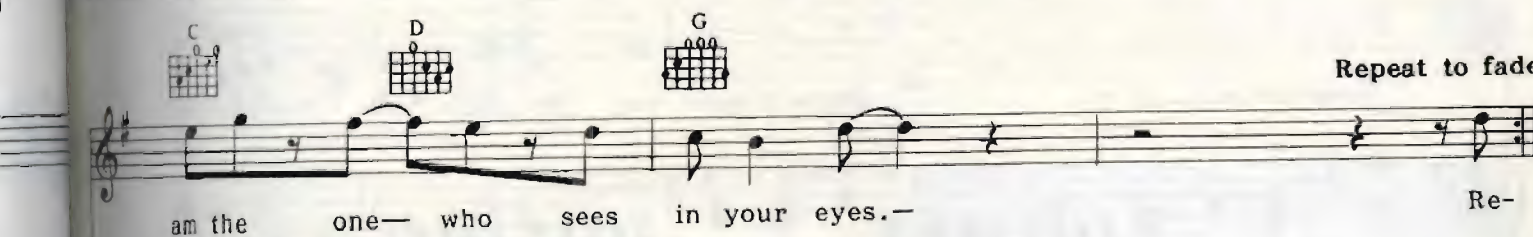
CODA



mem - ber me, — I am the one — who sees



in your eyes. — Re - mem-ber me, — I



am the one — who sees in your eyes. —

Repeat to fade

Re-



TRUE LOVE WAYS

Words and Music by
NORMAN PETTY and BUDDY HOLLY

Just you know why Why you and I Will by and

by Know true love ways. Some-times we'll sigh,

Some-times we'll cry And we'll know why, just you and I, Know true love

Bb Dm Eb F7 Bb Dm Eb F7

Eb Gm C7 C9 C7 F7 Bb

Eb F7 Bb Dm Eb F7 Bb Gm Cm F7

ways. Through-out the days Our true love ways

R.H. 3 3 3 3 3 3 3 3

Bb Eb Bb Ebm6 Bb

Will bring us joys to share with those who real - ly care, Some-times we'll

3 3 3 3 3 3 3 3

Bb Eb Bb Ebm6 Bb

sigh, Some-times we'll cry, And we'll know why, just you and

3 3 3 3 3 3 3 3

Bb Eb Bb Ebm6 Bb

1. I, know true love ways. Just you know ways. 2.

R.H. 3 3 3 3 3 3 3 3

Cm F7 Bb Eb Bb Bb Eb Bb

Medium beat

The piano introduction consists of two systems of music. The first system features a treble clef with a key signature of three flats (Bb, Eb, Ab) and a 4/4 time signature. The melody is composed of eighth and sixteenth notes, with some chords. The bass line is simpler, using quarter and eighth notes. The second system continues the melody and bass line, maintaining the same rhythmic and harmonic structure.

Db

The vocal entry begins with a treble clef and a key signature of two flats (Bb, Eb). The melody is written in a 4/4 time signature. The lyrics are: "Four o' clock, I've been walk - in' all - night, it's the time - I al - ways think - of - / life.) Five o' clock, - still walk - in' a round, I call you up, but you just bring me". The piano accompaniment is in the bass clef, featuring a steady eighth-note bass line and chords in the right hand.

Db

The vocal entry continues with a treble clef and a key signature of two flats (Bb, Eb). The melody is written in a 4/4 time signature. The lyrics are: "you. down. If you could on - ly see - through my - eyes / I guess you'd say I'm get - ting no - where". The piano accompaniment is in the bass clef, featuring a steady eighth-note bass line and chords in the right hand.

Gb

The vocal entry continues with a treble clef and a key signature of two flats (Bb, Eb). The melody is written in a 4/4 time signature. The lyrics are: "then you'd know just - what - I'm go - in' through - / but in my dreams you al - ways come - a - round. -". The piano accompaniment is in the bass clef, featuring a steady eighth-note bass line and chords in the right hand.

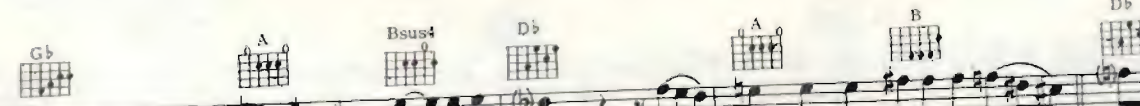
Here am I, I'm tak - ing a chance — in run - ning a - round with stars — in my
 Here am I, I'm tak - ing a chance — I'm walk - in' on air — fly - in' so

eyes. — high — Here I am, I'm look - ing for you, — there's
 Here am I, fac - in' the truth, —


won - der - ing why do I — I'll ev - er feel — so blue. — I'm
 no oth - er way — make you mine. —

CHORUS dream - in', dream - in' of me — and you. I'm dream - in',


dream - in' will see me through. Nev - er let an - y chan - ces — pass me by, —




I'm gon-na dream you right in - to my life, yeah — dream you right in-to my life. Dream-in'.




dream-in' will see me through, wom-an, you'd bet - ter be-lieve that I'm — dream - in' — you in - to — my



in - to — my wom-an, (life) you've got to be-lieve me wo-man — oh



wom-an — you've got to be-lieve me wom - an I'll be — dream - in' — you

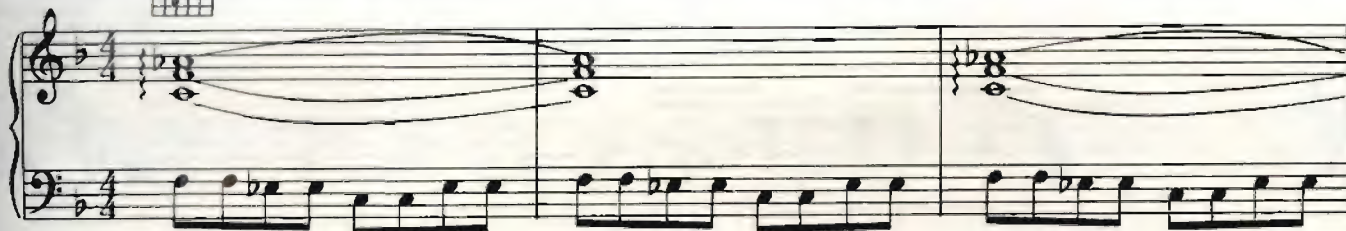


in - to — my life. You've got to be-lieve me wom - an. — Fade on Re

GREEN LIGHT

Words and Music
by ALAN TARNEY

Moderate, heavy beat



Search-in' for a green light.

Look-in' for it all night.



Us-ing all my keen sight

Search-in' for a green light.



From just this side of mid - night,

Till dawn breaks into day - light.

Keep-in' my-self — out of sight

Search-in' for a

E \flat B \flat 7 E \flat

green light.

Well I've heard the stor-y be-fore—

[2nd time, instrumental 8 bars]

F Fm7

But that won't stop me search — in'.

It's been so long since s

F Fm7

gave me a sign,—

A sign to stop my head turn — ing.

F

Bb Eb F

But all I have — are — just your own memories,

Bb Eb C7

But you know ba - by, ba - by that's mine, - 'Cause I'm spend-in' all — of my time—

1 2 Eb

Search-in' for a Search-in' for a

F Eb F Eb Repeat to fade

green light From just this side of mid - night. Search-in' for a

SHE MEANS NOTHING TO ME

Words and Music
by JOHN DAVID

1. Oh... oh well here she

comes... now oh... oh I'm on the

run... now pre - ten - ding just pre -

ten - ding that I don't see her just to

teach her but dar - lin' how much

long - er can I keep on liv - ing this lie

CHORUS

She means no-thing to me she means no-thing to me

I'm still as free as a bird don't care what you heard a - bout me she means

no-thing to me no more

VERSE 2: Oh, oh, she's my world
 Oh, oh, oh, not just some girl
 Harder, it's getting harder
 To fool anyone. Not just her
 But I act like a man she'd expect me to
 No tears, win her respect.

Who am I fool - ing if I can't fool me? Who be - lies what their eyes

don't see? But I keep on lie - ing

Guitar chords: E, C#m, G#m, F#, E, C#m, G#m, F#

CHORUS: She means nothing to me, she don't
 G#m / E / F# She means nothing to me
 / B // G#m / I'm still as free as a bird, don't care
 E / F# / G#m What you heard about me
 F# / E / B / She means nothing to me, no more.
 A / E / B / A
 / E / B / A / B

INSTR: (Gtr solo - E / C#m / G#m / F# / E / C#m / G#m / D)

CHORUS: (Repeat) - Fade

All my dreams are de - pend - ing on her and how good I'm pre - tend - ing that

Guitar chords: F#, D, F#, B, F#, D, G, F#

Words and Music by
JAMES SHEPPARD and WILLIAM MILLER

Very slow

The piano introduction consists of four measures. The right hand features a melodic line with eighth-note triplets, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Very slow' and the dynamics are 'mp'.

The first vocal line is set in a key with two flats (B-flat major or D-flat minor). It begins with a double bar line and a repeat sign. The melody is composed of eighth-note triplets. The lyrics are: "You're my love, — you're my an - gel, — you're the girl — of my dreams." The piano accompaniment continues with chords and single notes. The dynamics are 'mp'.

Chords: Eb, Cm, Fm7, Bb7

The second vocal line continues the melody with eighth-note triplets. The lyrics are: "I'd like to thank you — for wait - ing — pa-tient-ly. — Dad - dy's Home,". The piano accompaniment continues with chords and single notes.

Chords: Eb, Cm, Fm7, Bb7, Eb, Cm

The third vocal line concludes the phrase with eighth-note triplets. The lyrics are: "Dad - dy's Home to stay. How I wait - ed for — this mo - ment to —". The piano accompaniment continues with chords and single notes.

Chords: Fm7, Bb7, Eb, Cm, Fm7, Bb7, Eb, Cm

be by your side! Your best friend's a-round and told me_ you had tear - drops_ in your eyes.

Fm7 Bb7 Eb Cm Fm7 Bb7

Dad - dy's Home, Dad - dy's Home to stay.

Eb Cm Fm7 Bb7 Eb E

It was - n't on a Sun - day, Mon - day and Tues - day went by. It

Eb Eb7 Ab Bb7 Eb

was - n't _ on a Tues - day _ af - ter - noon. All I could do _ was cry, But I made a prom - ise _ that you

Fm7 Bb7 Eb Ab Bb7

trea - sure, I made it all back to you. How I

E \flat G7 Cm F7 B \flat 7

wait - ed for this mo - ment_ to_ be by your side! Your best friend's a - round and told me you had

E \flat Cm Fm7 B \flat 7 E \flat Cm

tear - drops_ in your eyes_ Dad - dy's Home, Dad - dy's Home to

Fm7 B \flat 7 E \flat Cm Fm7 B \flat 7

1. stay. 2. You're my stay.

E \flat E Fm B \flat 7 E \flat E E \flat 6

Moderately

1. She wears her

Am Dsus4 D C

hair real wild, — her nails are per-fect - ly filed. — Her lips are paint - ed deep jun - gle
ooz - ing with charm, got a girl on each arm — His eyes match his all - o - ver

Am Dsus4 D

red. Her best co - lour is black — And the clothes — on her back
tan. As he straight - ens his tie — Some beau - ty catch - es his eye,

C Em F

Show she's a wo - man with style. She wears sat - in and lace — With im -
Brings out the beast in the man And her fresh young face — Makes his

- per - ca - ble taste. — She'll tell you it runs in her blood. In a
cold heart race. — She's wear - ing that dead - ly per - fume. You must ad -

cloud of per-fume — she walks in - to the room, — It comes to a stop — when she does. —
mi - re the skill — as he goes in for the kill — It's time to at - tack, — make his move. —

She's a } Heart - us - er No time for los - ers { She'll } use you up and
He's a } { He'll }

throw your love a - way - Heart - us - er, a bar - ra -

cu - da, { She'll } use you, Just don't get in { her } way. —
{ He'll }

Am Dm Am 2 Am Dm

He's

Am G Am

Where you

Am Dsus D C

been all my life?— This is love at first sight. Could swear we've met some-where be -

Am Dsus D

fore. She throws back her head and she shame-less - ly says, "You

C Em F

got real good taste, tell me more" And the la - dy in black— thinks she's

set - ting her trap And he thinks she's play - ing his game. But an - y -

bo - dy can tell they're just in - to them - selves, They're two of a kind, They're the

same. They're just Heart - us - ers No time for

los - ers They'll use you up and throw your love a - way. Heart - us - ers,

a bar - ra - cu - da, They'll use you, Just don't get in their way.

Repeat and fade

A LITTLE IN LOVE

Words and Music
by ALAN TARNEY

Moderately



It's been so long, you say you've had fun... and you've been hap - py with the
Well, I can see what's hap - pen - ing to you, you feel a - lone... but it's
You know some - times you look some - where you're not a - lone, but there's

G Am/G G

things you've done... Now you feel strange and a lit - tle un - real, well, I can
just not true... And there's one thing you ought to know
no - one there... No - one to turn to and no - one to see... the way you're

Am/G G Am/G

un - der - stand — the way you feel, — you're just a lit - tle in — love — (just a
 coo — I need you so I'm just a lit - tle in — love — just a
 feel - ing — just like me — just a lit - tle in — love — (just a

G Am/G G

lit - tle) you're just a lit - tle in — love — (just a lit - tle)
 lit - tle) I'm just a
 lit - tle) you're just a

Am/G G Am/G

lit - tle in — love — (just a lit - tle)
 lit - tle in — love — (just a lit - tle) You say you're willing to learn,

G Am/G Bm F#m/B C

you need a friend, a friend who will help you, 'cos you're just a lit - tle in

Bm F#m/B C Am

CHORUS

love oh yeah a lit - tle in love you are

G Em C D G Em

a lit - tle in love with some - one you just

C D Bb Gm

like to see, like me, you're in love oh yeah

Am Bm G Em

To Coda ♪

D.S. (no repeat)
al Coda

a lit - tle in love. —

C D G E♭ C B♭ F/B♭

CODA

oo — you're in love_

F/B♭ C D E

(oh yeah_) a lit - tle in love_ you are_ a lit - tle in love_

A F#m D E A F#m D E

Repeat to Fade

with_ some-one you just_ like to see like_ me, you're in love_

C Am Bm C#m

WE DON'T TALK ANYMORE

Words and Music
by ALAN TARNEY

Moderately



Chord diagrams: C (first system), Am (second system).

(1) Used to think that life was sweet — used to think we were so —
 (2) (used) to feel we had it made — used to feel we could sail —
 (3) real - ly does - n't mat - ter to me — I guess your leav - ing was meant —

Chord diagrams: Em7 (first system), F (second system), Dm (third system).

— com - plete — I can't be - lieve — you'd throw it a - way —
 — a - way — can you im - ag - ine how I feel to - day —
 — to be — it's down to you now you want to be free —

Chord diagrams: C (first system), F/C (second system), C (third system), F/C (fourth system), C (fifth system), F/C (sixth system), C (seventh system).

Used — well, I hope —

Dm **Am** **G** **F**

a long time a - go you were the lone - ly one,
you know which way to go you're on your own a - gain

Dm **Am** **G**

now it comes to let - ting go you are the
don't come cry - in' to me when you're the

F **G9**

on - ly one Do you know what you've done?
lone - ly one re - mem - ber what you've done

CHORUS

G7 **C** **G/C** **C** **G/C** **Dm/C**

It's so fun - ny how we don't talk

C **G/C** **C**

an - y - more. It's so fun - ny

G/C C G/C Dm/C

why we don't talk an-y-more but I ain't los-ing sleep

C Bb/C F/C Bb/C F/C C/G G G/A

and I ain't count-ing sheep.

D/A A E/A A E/A A E/A Bm/A

It's so fun-ny how we don't talk

(last time repeat to Chorus & fade ad lib.) C G/C C

an-y-more.

G/C C G/C Dm/C

Well it

Words and Music by
TERRY BRITTEN and SUE SHIFRIN

Moderately

The piano introduction consists of two staves. The right hand plays a series of chords and single notes, while the left hand plays a steady eighth-note bass line. The tempo is marked 'Moderately'.

Am7 D Am7

The first system of the song features a vocal melody line and a piano accompaniment. The lyrics are: 'You look so sad Like you / She said good - bye So'. The piano part includes a repeat sign and a key signature change to D major.

You look so sad _____ Like you
She said good - bye _____ So

Am7 D

The second system continues the vocal melody and piano accompaniment. The lyrics are: 'lost your on - ly friend. / tell your - self that's all. / Don't feel so bad / But your hands ain't tied'. The piano part includes a key signature change to D major.

lost your on - ly friend. _____
tell your - self that's all. _____ Don't feel so bad _____
But your hands ain't tied _____

Am Am7 D Am7 D

The third system continues the vocal melody and piano accompaniment. The lyrics are: 'you can al - ways try a - gain / why you make your - self so small / So don't'. The piano part includes a key signature change to D major.

_____ you can al - ways try a - gain _____
_____ why you make your - self so small _____ } So don't _____

Am Am7 D Am7

hide, go seek, Don't let the grass grow un - der your feet. Get out, — get up,

Am Am7 Am Dm7 G7 Am

— get on, — get mov-ing out, Don't sur-ren - der, Don't give up the fight. You give a

Dm G7 Dm G G6

lit - tle bit more If you want her back — it's a full at - tack. You give a

Am F G11 C/G

lit - tle bit more. If you want to win — you don't give in — You give a

Am Fmaj9 Dm9 Dm7 G

to Coda ♪

lit - tle bit more. When you think you're through what you got to do — is give a

Am F F6 G

1.
lit - tle bit more. —

Am D7 C/G D

2.
lit - tle bit more. —

F G G7 Fmaj7 G

Don't give up the fight, Got to keep on go-ing with all your might.

Am

Try hard, don't stop. Got to keep on giv-ing it all you got.

Nev-er give up, nev-er give up, nev-er say die. Be-lieve in I,— you can

D

reach the top— got to give it a shot. Don't— say no, got to get in the flow.

C D

Am7 D Am7

So don't hide, go seek Don't

Am7 Am Am7 Am Am9

D

crawl a - way, — get back on — your feet. Get out, — get up, —

Dm7 G7 Am

— get on, — get mov - ing out. Don't sur - ren - der.

Dm G7 Dm Dm7 G

D.S. al Coda

Don't give up the fight. You give a

G6

D.S. and fade

lit - tle bit more. — You give a

Am G

THE ONLY WAY OUT

Words and Music
by RAY MARTINEZ

123

A D/A E/A A

4 E/A A A D/A

1. Came a time in my life I
(2. I've been) wast - ing my time but

had not to be free more from all of the lies and that
an - y - more I've been through the maze it

E/A A E/A F#m E

used to be me. And the on - ly way out is the on -
led to your door.

ly way in and it's you. 2. I've been

I spent a lot of time at the cross -

roads get - ting that lone - ly feel - ing in - side

sud - den - ly you stopped the rain

you changed the view now eve - ry - where's lead - ing to you. —

3. Let's

VERSE 3: Let's get this thing going let's move it along
 Let me do all the things I've been missing so long.
 'Cause the only way out is the only way in and it's you.

VERSE: (Instr.)

MIDDLE: I spent a lot of time at the crossroads
 Getting that lonely feeling inside
 Suddenly you made the rescue you pulled me through
 Now let me do something for you.

(Link chords: E/F#)

[KEY: B]

VERSE 4: Let's get this thing going let's move it along
 Let's do all the things I've been missing so long.
 And the only way out is the only way in and it's you,
 Yeah the only way out is the only way in and it's you,
 Yeah the only way out is the only way in and it's you.

INTRO: (Repeat) + The only way out
 It's the only way in
 It's the only way out
 It's the only way in
 (FADE)

LITTLE TOWN

Words and Music arranged
by CHRISTOPHER EATON

Chord diagrams: F/Bb, Eb/Bb, Bb, Eb/Bb, F/Bb, Eb/Bb, Bb, Eb/Bb, Bb, Bbsus4

1. O
2. How
3. (Instr.)

lit
sil -

tle ent - town ly, of how Beth sil - le ent - hem ly

how the still wond - we 'rous see gift thee is

lie, giv en. A So bove God

The musical score is written for voice and piano. The key signature has two flats (Bb and Eb), and the time signature is common time (C). The score is divided into three systems. The first system includes a guitar part with chord diagrams for F/Bb, Eb/Bb, Bb, Eb/Bb, F/Bb, Eb/Bb, Bb, Eb/Bb, Bb, and Bbsus4. The vocal part has three verses: 1. 'O', 2. 'How', and 3. '(Instr.)'. The piano part provides harmonic support. The second system continues the vocal melody with lyrics: 'tle ent - town ly, of how Beth sil - le ent - hem ly'. The piano part continues with chords Bb, Bbsus4, Bb, F, and Bb. The third system includes lyrics: 'how the still wond - we 'rous see gift thee is'. The piano part includes chords F and Eb. The final system has lyrics: 'lie, giv en. A So bove God'. The piano part includes chords Bb, F, Eb, F, Bb, and Bbsus4.

B \flat B \flat sus4 B \flat F B \flat

thy deep and dream less sleep
im - parts to hu man hearts

F E \flat

the si - lent stars go
the bless - ings of His

B \flat F E \flat F E \flat F/E \flat

by heav - en.

1. Yet in thy
2. We hear the
3. No ear may

E \flat F/E \flat E \flat F/E \flat E \flat F/B

dark streets shin - eth the ev - er last - ing light,
Christ - mas ang - els the great glad full of sin,
hear His com - ing but in this world of

the hopes and fears of all the years are met in
O come to us a-bide with us, Our Lord Em-
where meek souls will re-ceive Him still the dear Christ

thee an en to u ters night. el.

in. Twin-kle twin-kle lit-tle star now I know just what you are.

Fade

SUDDENLY

Words and Music
by JOHN FARRAR

Slowly

F B \flat B \flat ^o F/A D \flat /A \flat G \flat F

B \flat Cm7 A \flat B \flat

HE She walks in — and I'm sud-den-ly a he-ro.

E \flat m C \flat D \flat

I'm tak-en in, — my hopes be-gin — to — rise. —

D \flat ma \flat 7 Dm7 B \flat C11 Fm7

SHE Look at me, Can't you tell — I'd be so Thrilled — to see —

D \flat C \sharp sus C C \sharp sus C7

HE You make it seem — I'm so close — to my dream — And then sud — den-ly — it's all
the message in your eyes.

Fmaj7 Dm7 Bbmaj7 Am Gm Dm

SHE there. Sudden-ly **BOTH** the wheels are in mo- tion — And I - I - I - I — I'm ready to sail—

Bbmaj7 Bb6 C7 Fmaj7 Dm7 Bbmaj7 Am Gm Dm

— an- y o — cean. — Sud- den- ly — I don't need the an- swers — 'Cos I - I - I - I —

Bbmaj7 Bbm F Bb

— I'm rea- dy to take — all my chan- ces — with you. —

Bb0 F/A Db/Ab Gb F Bb

Cm7 Ab Bb Ebm

HE How can I feel you're all that mat- ters. I, I'd re- ly — on

cb *D♭maj7*

an - y - thing — you — say.

Dm7 *B♭* *C11* *Fm7*

[SHE] I'll take care that no il-lu-sions — shat-ter If — you dare —

D♭ *Csus* *C* *Csus* *C7*

[HE] to say what you should say. You make it seem — I'm so close — to my dream — And then sud — den — ly it's all

Fmaj7 *Dm7* *B♭maj7* *Am* *Gm* *Dm*

[SHE] there. Sudden-ly **[BOTH]** the wheels are in mo — tion — And I - I - I - I — I'm ready to sail —

B♭maj7 *B♭6* *C7* *Fmaj7* *Dm7* *B♭maj7* *Am* *Gm* *Dm*

— an - y o — cean. — Sud-den-ly — I don't need thras — sers — 'Cus I - I - I - I —

Bbmaj7 Bbm F Bb

I'm ready to take all my chances with you.

Bb0 F/A Db/Ab Gb F Am/E Dm7 F/C

Bbm Ebm6 Db

HE Why do I feel so alive when you're near? There's no way any hurt can get

F7sus F7 Bbmaj7 Bb7 Eb

BOTH through. Long-ing to spend ev-'ry mo-ment of the day with you, with

C7 Fmaj7 Dm7 D. % al Coda

you. Sud-den-ly the wheels are in mo-

Coda Bb0 F

SLOW RIVER

Words and Music by
ELTON JOHN and BERNIE TAUPIN

Chord diagrams for guitar are provided above the staff lines:

- D
- C/D
- Bb
- F/C
- C

The musical score is written for piano and voice. The key signature is D major (two sharps). The time signature is common time (C).

The lyrics are:

wea - ther man, — he looks con - fused, shakes his fist at the sky —
win - ter here — don't be - lieve in God, the bit - ter wind just bites through me —

like you used to do. _____
like a wild dog. _____

But
I still

you don't re - men - ber things like that, do you? The bal-ance was un - ev - en but I'm _____
see your eyes to-night like head-lights through the fog, but one foot in your door, oh that's _____

break - ing through. _____
all I ev - er got. _____ }

Slow ri-vers run cold, shal-low wat - ers ne-ver sank so low.

Bb C G D F/C C

I thought I'd drown and you'd ne-ver know, you're a slow ri-ver and you run so

G D

cold. The

1. 2.

G/B C D

chan-ces are — you'll re - ap-pear. Swim my way — in a flood —

Em F G

— of tears, — no place to hide — your con - science so — you're a sink -

C D C G

- ing ship _ with no place to go. Slow ri - vers run

D C G F G Bb

cold, shal-low wat - ers ne-ver sank so low. I thought I'd drown and you'd

C G 1. D F/C C G

ne-ver know, you're a slow ri - ver and you run so cold.

D F/C C G D

slow ri - ver and you run so cold.

molto rall. *a tempo*

Slow ballad tempo

The musical score is written for guitar and piano. It features a 4/4 time signature and a slow ballad tempo. The guitar part includes various chords and melodic lines, while the piano part provides a harmonic and rhythmic foundation. The lyrics are written below the piano staff.

Chords: Dm, C, F, C, Dm7, Gsus, G7, F, C, F, C, F, C, F#dim, C, G7, C, Dm7, G7, F, C.

Lyrics:

I know that you're with— him Just now as I write,— I

know you need some— one To hold you at night,— But I'm beg-ging you, Ba — by,

Please don't fall in love. I knew it might hap— pen Whe

I was a - way — And now that it's hap - pened I just want to say — That I'm

beg - ging you, Ba - by, Please don't fall in — love. — I'm We

us - ual - ly strong — But I'm feel - ing so weak, — It
kissed at the air — port, We said we could wait, — I be - lieve —

When it is we — Who de - ter — mine our fate; — But the And I

more love I call you on the phone, The more I feel a-
 love you more than I can say Don't throw it all a-
 wa

And the less we have to say. I
 Don't let it go by. I

know that you're with him Just now as I write, I

know you need some-one To hold you at night, But I'm beg-ging you, Ba— by,

Chord diagrams: G7, C, Dm, Gsus, G

Please don't fall in love. 1

Musical notation for the first system, featuring treble and bass staves with notes and rests.

Chord diagrams: F, C, F, C, F, C

know you don't tell— me To spare me the pain,— Don't want you to tell— me, I

Musical notation for the second system, featuring treble and bass staves with notes and rests.

Chord diagrams: F#dim, C, G7

don't need his name,— But I'm beg-ging you, Ba— by, Please don't fall in—

Musical notation for the third system, featuring treble and bass staves with notes and rests. Includes the instruction *ritard.*

Chord diagrams: Slow A \flat , C, D \flat , C

love. —————

Musical notation for the fourth system, featuring treble and bass staves with notes and rests. Includes the instruction *dim.*

D

1. Well I've dreamed a - bout to - day. — the same dream in
 2. Well I've searched the whole world through — to find some one
 3. 4. 6. Well I've dreamed a - bout to - day, — the same dream in
 5. Instr.

A (Vocal 5⁰)

ma - ny ways. — (5.) But I ne - ver thought I'd be here,
 who — would make this dream come true, it's
 so — ma - ny ways, but no - thing can com - pare with.

To Coda
3rd time



you be here with you, my pret - ty one. —
and on - ly with you, my pret - ty one. —
com - pare with you, my pret - ty one. —

2. D



Pret - ty one, —



I long to hold — you, through the night — I want to hold —



— you, pret - ty one — has no one told — you, I love

you. An - y day and you will find.

— me full of joy — when you're be ^a side — me, in a mo-

ment like this — could it be — what I've missed — all my life.

D

Well I love your smile and I love your eyes
And I need you now as I write this song

G

Well I love your smile and I love your eyes
And I need you now as I write this song

A

and the way you talk makes me feel so nice
did I hear you say you're the only one from a lonely prayer

1. A

with the way you are, oh,
I am in the air



D.S. al Coda
(With Repeats)

CODA



No, no - thing can com - pare with,

com - pare with you, my pret - ty one. —

OCEAN DEEP

Words and Music by
RODNEY TROTT and JONATHAN SWEET

Bb
deep) (on D.C.)

F/A

Dm

F7/C

Gm

Ebmaj7

Cm9

Fsus4

F

Bb

F/A

Love, can't you see I'm a - lone,
Love, I've been search - ing so long,
Love, can't you hear when I call,

Dm

F7/C

Gm

Ebmaj7

can't you give this fool a chance? A lit - tle love is all I
I've been search - ing high and low. A lit - tle love is all I
can't you hear a word I say? A lit - tle love is all I

Cm7 F#sus4 F Bb

ask, a lit - tle kind - ness in the night.____
 ask, a lit - tle sad - ness when you go.____
 ask, a lit - tle feel - ing when we touch.____

F/A Dm F7/C

Please don't leave me be - hind,____ no, don't tell me love is
 May - be you need a friend,____ on - ly please don't let's pre -
 Why am I still a - lone?____ I've got a heart with - out a

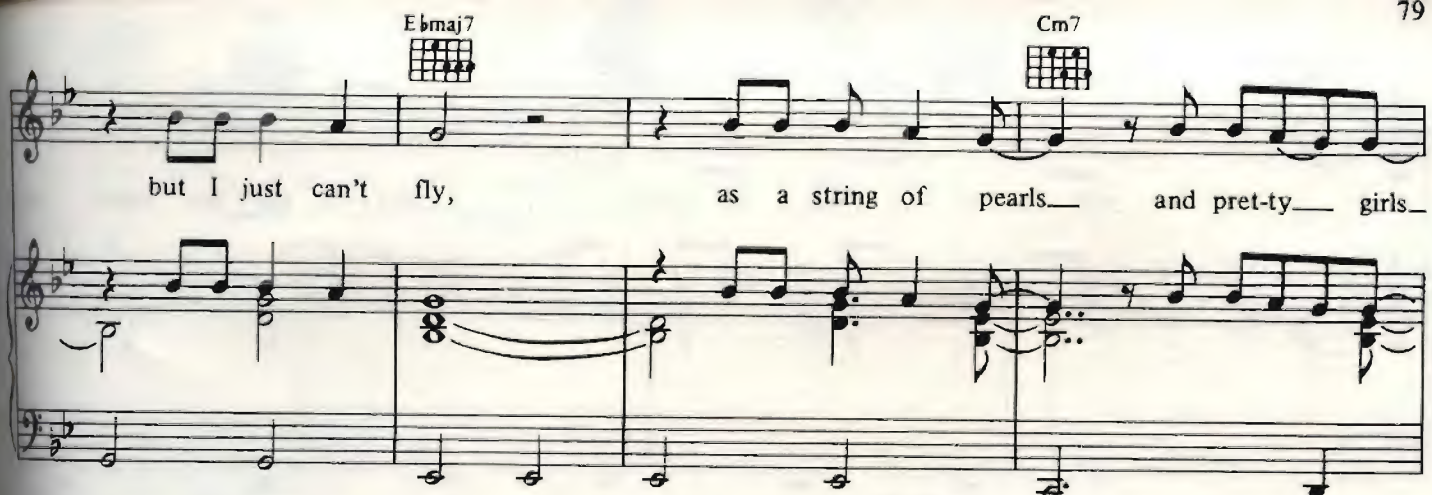
Gm Ebmaj7 Cm9

blind.____ A lit - tle love is all I ask, and that is
 tend.____ A lit - tle love is all I ask, and that is
 home.____ A lit - tle love is all I ask, and that is

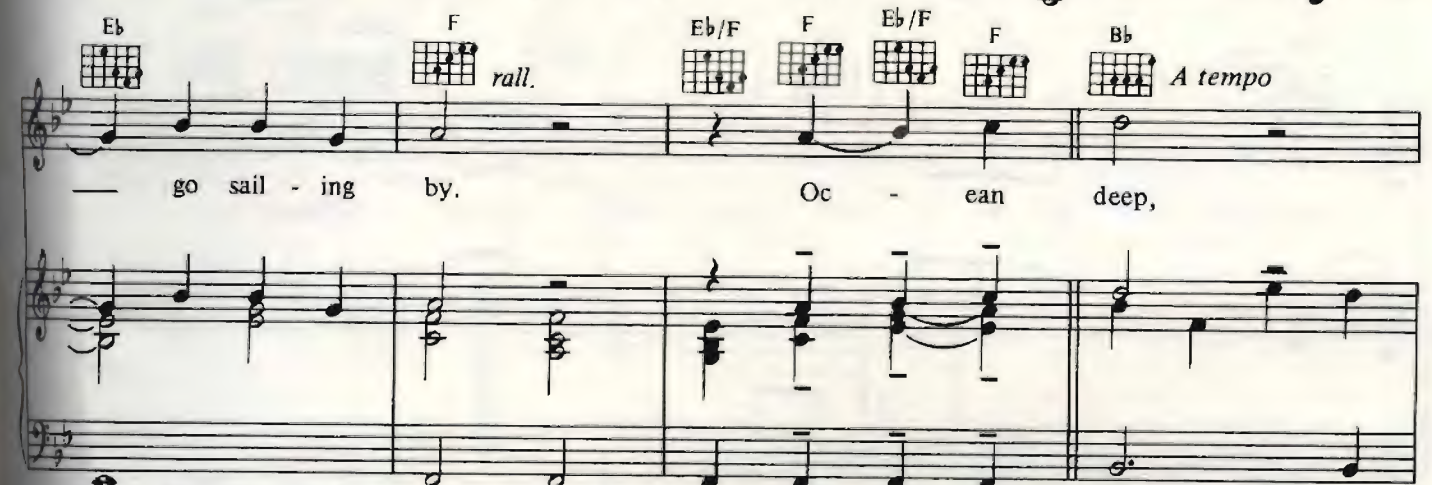
F F#sus4 F Gm

all.____ ooh.____ I wan - na spread my wings
 all.____
 all.____

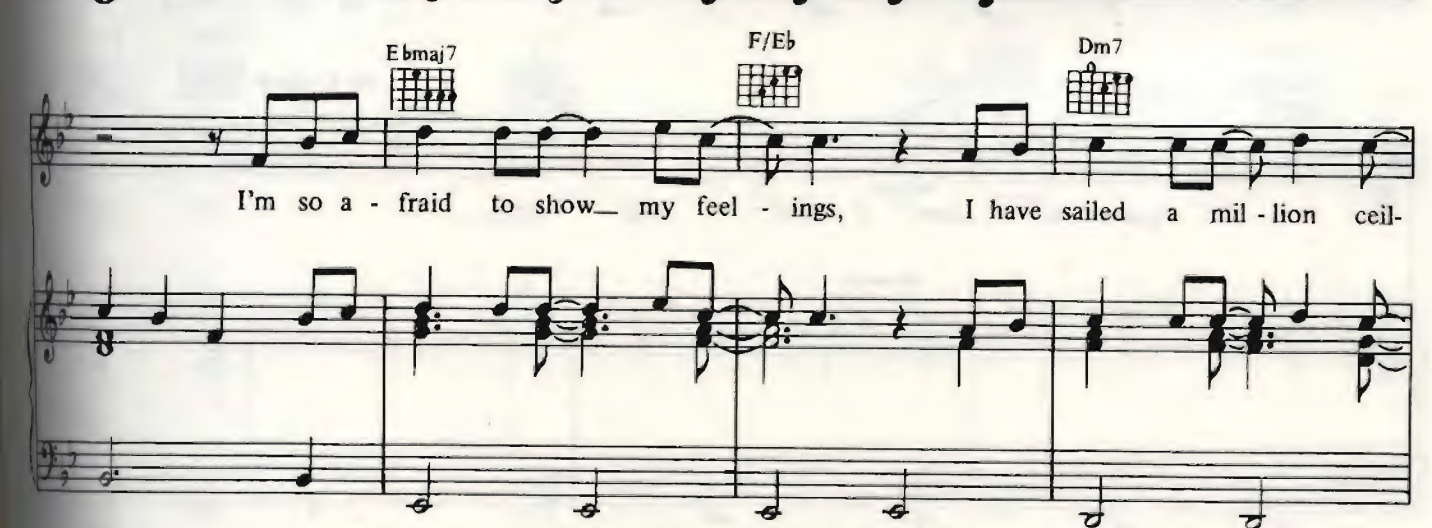
but I just can't fly, as a string of pearls and pret-ty girls



— go sail - ing by. Oc - ean deep,



I'm so a - fraid to show my feel - ings, I have sailed a mil - lion ceil -



ings in my sol - i - ta - ry room. Oc - ean deep,

poco rall.



Bb Ebmaj7 F/Eb Dm7

will I ev - er find a love? May - be she has found an

Gm Eb F/Eb

oth - er, and as I cry my - self to sleep

Bb/D Eb F Fsus4 F

I know this love of mine will keep, oc - ean

To Coda

CODA Gm/F F7 Bb A tempo F/Bb

oc - ean deep, I'm so

Poco rall.

lone - ly, lone - ly lone - ly.

Oc - ean deep, on my own in my room—
I'm so lone-ly oh so lone-ly

Poco rall.

I'm so lone -

ly.

Oc - ean

Repeat to Fade

A tempo

3

Chord diagrams: Eb, F, Bb/D, F/C, Bb, Eb, F/Eb, Dm7, Gm, Eb, F/Eb, Bb/D, F/C, Bb.

SHE'S SO BEAUTIFUL

Words and Music
by HANS POULSE

Slow

Dm

C

I hear your acc - us - a - tions, dar - ling ———

Dm

And my re-ply is hard to find. I wan - na know you

C

Dm

C

F

C

Dm

bet - ter ——— Won't you con-sid - er one more time? ———



Dm



C



Dm



C



Riv-er flow to shin—ing sea,—
Ti-ny plan-et spins—through space,—

Mount-ain bit—ter blue;—
Gives my life—to me,—

Dm



C



Gsus4



Child-ren flow like wa—ter falls,—
Fif-teen bill-ion hu—man beings—

Sweet our love—re-new.—
Where's our des—tin-y?—

Dm



C



Peace and war and peace— a - gain,—



Trial and er—ror true,—

Oh, if you were to vis— it there—



You would love— her too. —

She's so



beau - ti - ful, —

She's so kind and free, —

She's so



beau - ti - ful, — She's all — there is — to me. —

Am7 C#dim Dm7 G7 C

She's so beau - ti - ful, - She's so kind and free, -

Am Dm7 G7 Gsus4 Csus4

She's so beau - ti - ful, - She's all — there is — to me. —

1 2 C#dim

She's so

Dm7 G7 C

beau - ti - ful, - She's so kind and free, -

Am Dm7 G7 Gsus4 C

She's so beau-ti-ful,— She's all — there is — to me.—

Am7 C#dim Dm7 G7 C

She's so beau-ti-ful,— She's so kind and free,—

Am Dm7 G7 Gsus4

She's so beau-ti-ful,— She's all — there is — to me.—

Csus4 C#dim

Repeat to f

She's so

TWO HEARTS

Words and Music
by ALAN TARNEY

The musical score for "Two Hearts" is presented in three systems. Each system includes a guitar part with chords and a piano part with bass lines and chords. The key signature is one sharp (F#) and the time signature is 12/8.

System 1:

- Measure 1: Guitar chord D. Piano part: Bass line with notes F#, A, C, E, G, A. Chord: D.
- Measure 2: Guitar chord A. Piano part: Bass line with notes F#, A, C, E, G, A. Chord: A.
- Measure 3: Guitar chord D. Piano part: Bass line with notes F#, A, C, E, G, A. Chord: D.

System 2:

- Measure 1: Guitar chord A. Piano part: Bass line with notes F#, A, C, E, G, A. Chord: A.
- Measure 2: Guitar chord G/D. Piano part: Bass line with notes F#, A, C, E, G, A. Chord: G/D.
- Measure 3: Guitar chord D. Piano part: Bass line with notes F#, A, C, E, G, A. Chord: D.
- Measure 4: Guitar chord A. Piano part: Bass line with notes F#, A, C, E, G, A. Chord: A.

System 3:

- Measure 1: Guitar chord G/D. Piano part: Bass line with notes F#, A, C, E, G, A. Chord: G/D.
- Measure 2: Guitar chord D. Piano part: Bass line with notes F#, A, C, E, G, A. Chord: D.
- Measure 3: Guitar chord A. Piano part: Bass line with notes F#, A, C, E, G, A. Chord: A.

The lyrics "The same" are written below the piano part in the third system.

heart, — the same love, — on the night you — be - gan, meant ev - 'ry -

thing, — clos-est thing — that your heart — ev - er — had. Dreams


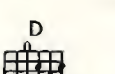
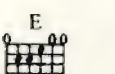
change, — change your heart, — and in-ter - fere with — your plans. The same
go — now you're free, — free to go where — you please. But 'when you're

heart, — the same love — are noe out — of — your — hands. } When two
free — all you hear — is your lone - ly — heart — beat. }

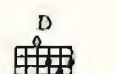






hearts _____ drift a - way you can hear _____ voi - ces say _____ that the

real _____ dia - mond ring did - n't ev - er real - ly mean a thing. _____ When two


hearts _____ drift a - way, a lone - ly voice be - gins to say _____ there's no

room for an - y - one, but you're think - ing no more what you've done. _____

To Coda ◆

1. 2.

You can

G C B \flat Dm

G C B \flat Dm

F G D.S. al Coda

When two

CODA

The same

A

heart, — the same love, — on the night you — be - gan, meant ev - 'ry

thing, — clos - est thing — that your heart — ev - er —

D

A

had.

G/D

D

A

Repeat to Fade

MISTLETOE AND WINE

Words by LESLIE STEWART and JEREMY PAUL
Music by KEITH STRACHAN

Easy relaxed tempo

B♭ E♭ B♭ E♭ B♭

E♭ B♭ F7 B♭ F7 B♭ F7 B♭

F7 B♭

1. The

B♭ F7 B♭ F7 B♭ Gm

child is a— king, the car - oll - ers— sing, The old is

The musical score is written for piano and voice. It features a key signature of two flats (B♭ and E♭) and a 3/4 time signature. The tempo is marked 'Easy relaxed tempo'. The score is divided into four systems. The first system shows the piano introduction with a treble and bass staff. The second and third systems continue the piano accompaniment. The fourth system introduces the vocal melody with lyrics. The lyrics are: 'child is a— king, the car - oll - ers— sing, The old is'. The music ends with a final chord in the piano staff.

F
F7
E♭

passed, there's a new — be - gin-ning. Dreams of San - ta,

B♭
C7sus(9)
F7

dreams of snow, Fin - gers numb, fac - es a - glow. It's

B♭

Christ - mas time, mis-tle-toe and wine, Child - ren

E♭
B♭
F
F7

sing - ing Chris - ti-an rhyme With logs on the fire — and

B \flat

gifts on the tree; A time to re-joice in the good that we

see. 2. A time for liv-ing, a time for be-liev-ing, A
3. It's a time for giv-ing, a time for get-ting, A

Gm Eb Gm F F7
time for trust-ing, not de-ceiv-ing.
time for for-giv-ing, and for for-get-ting.

E \flat B \flat
Love and laugh-ter and joy ev-er af-ter;
Christ-mas is love, Christ-mas is peace; A

C7 F7 1 2

Ours for the tak-ing just fol-low — the mas-ter. cease.
time for hat - ing and fight - ing to

This system contains the first two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature has one flat (Bb). The first staff has a C7 chord above the first measure and an F7 chord above the fifth measure. There are first and second endings marked with '1' and '2' above the staff. The first ending leads back to the beginning of the phrase, and the second ending leads to the next system.

Bb Eb Bb

Christ - mas time, mis-tle-toe and wine, child - ren sing - ing

This system contains the third and fourth staves of music. The key signature changes to Bb. The top staff has a Bb chord above the first measure, an Eb chord above the fifth measure, and a Bb chord above the eighth measure. The piano accompaniment continues with chords in the right hand and single notes in the left hand.

F F7

Chris - ti - an rhyme With logs on the fire — and gifts on the

This system contains the fifth and sixth staves of music. The key signature changes to F. The top staff has an F chord above the first measure and an F7 chord above the fifth measure. The piano accompaniment continues with chords in the right hand and single notes in the left hand.

Bb 1-3 4

tree; A time to re - joice in the good that we see. see.

This system contains the seventh and eighth staves of music. The key signature changes to Bb. The top staff has a Bb chord above the fifth measure. There are first, second, and third endings marked with '1-3' and '4' above the staff. The first ending leads back to the beginning of the phrase, and the second and third endings lead to the next system. The piano accompaniment continues with chords in the right hand and single notes in the left hand.

Cliff Richard

PRIVATE COLLECTION

SOME PEOPLE
■
WIRED FOR SOUND
■
ALL I ASK OF YOU
■
CARRIE
■
REMEMBER ME
■
TRUE LOVE WAYS
■
DREAMIN'
■
GREEN LIGHT
■
SHE MEANS NOTHING TO ME
■
HEART USER
■
A LITTLE IN LOVE
■
DADDY'S HOME
■
WE DON'T TALK ANY MORE
■
NEVER SAY DIE
■
THE ONLY WAY OUT
■
SUDDENLY
■
SLOW RIVER
■
PLEASE DON'T FALL IN LOVE
■
LITTLE TOWN
■
MY PRETTY ONE
■
OCEAN DEEP
■
SHE'S SO BEAUTIFUL
■
TWO HEARTS
■
MISTLETOE AND WINE

